



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

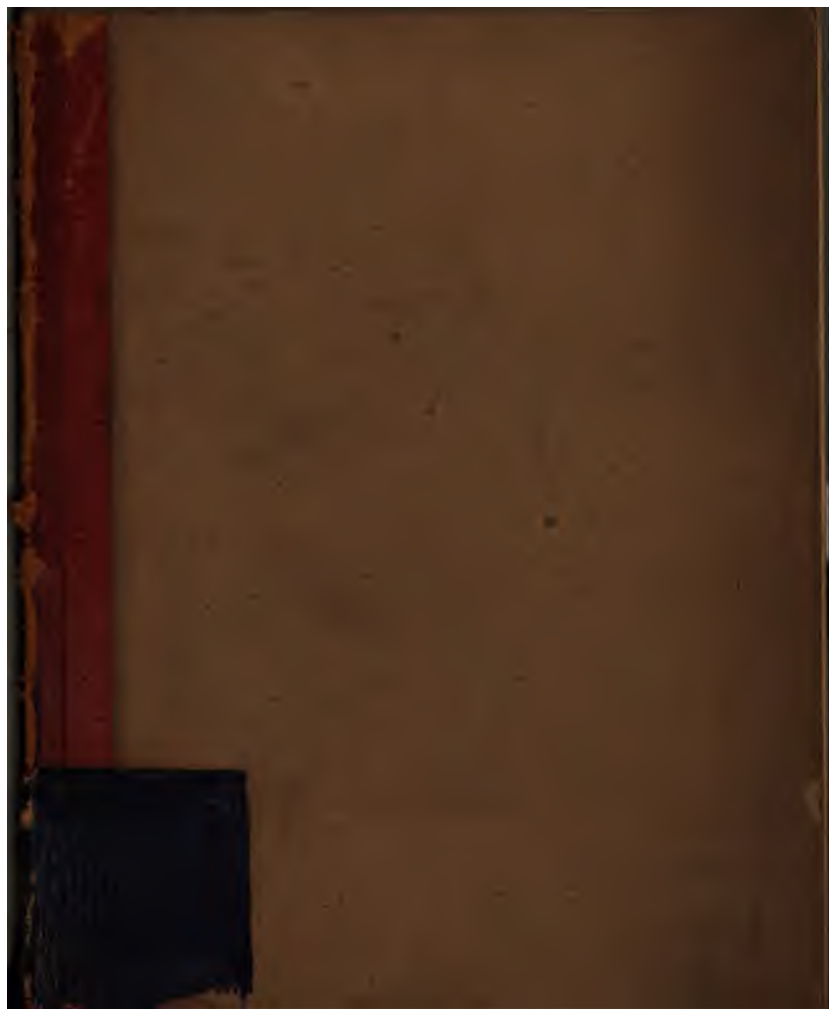
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

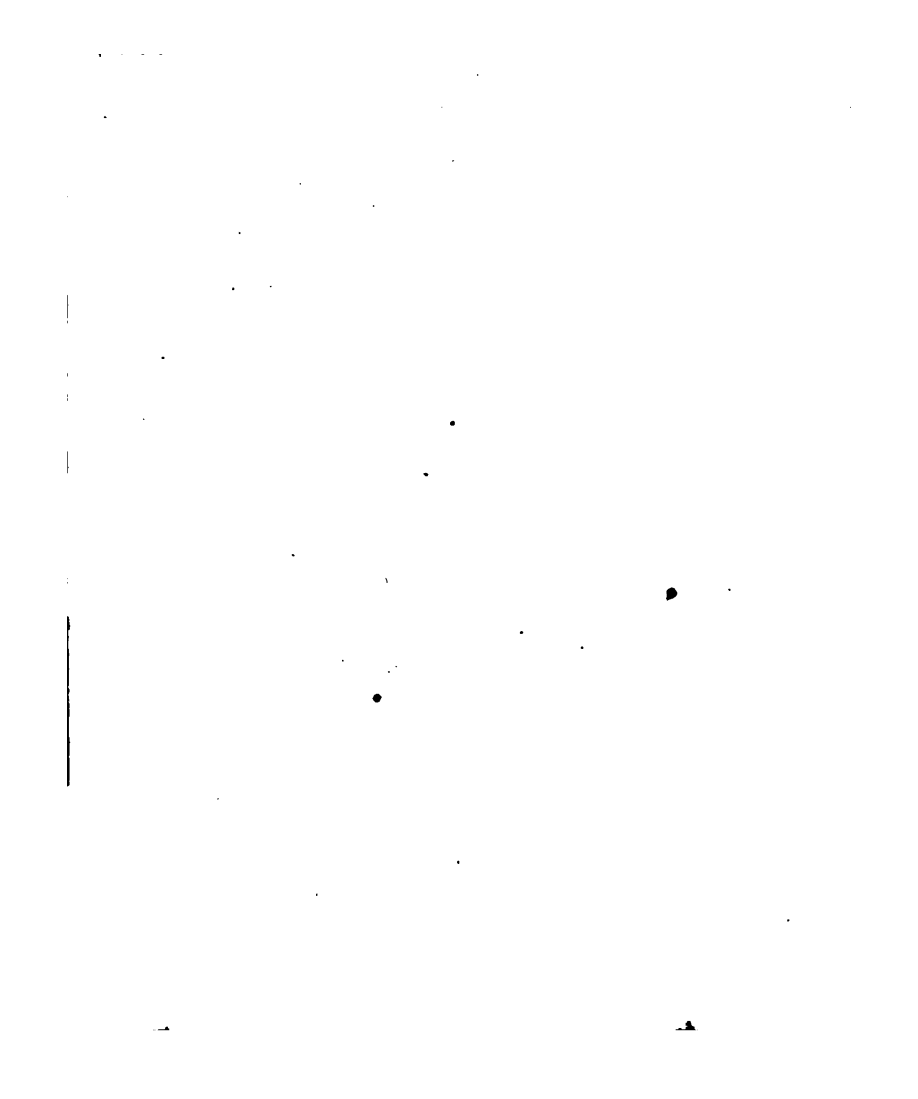
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

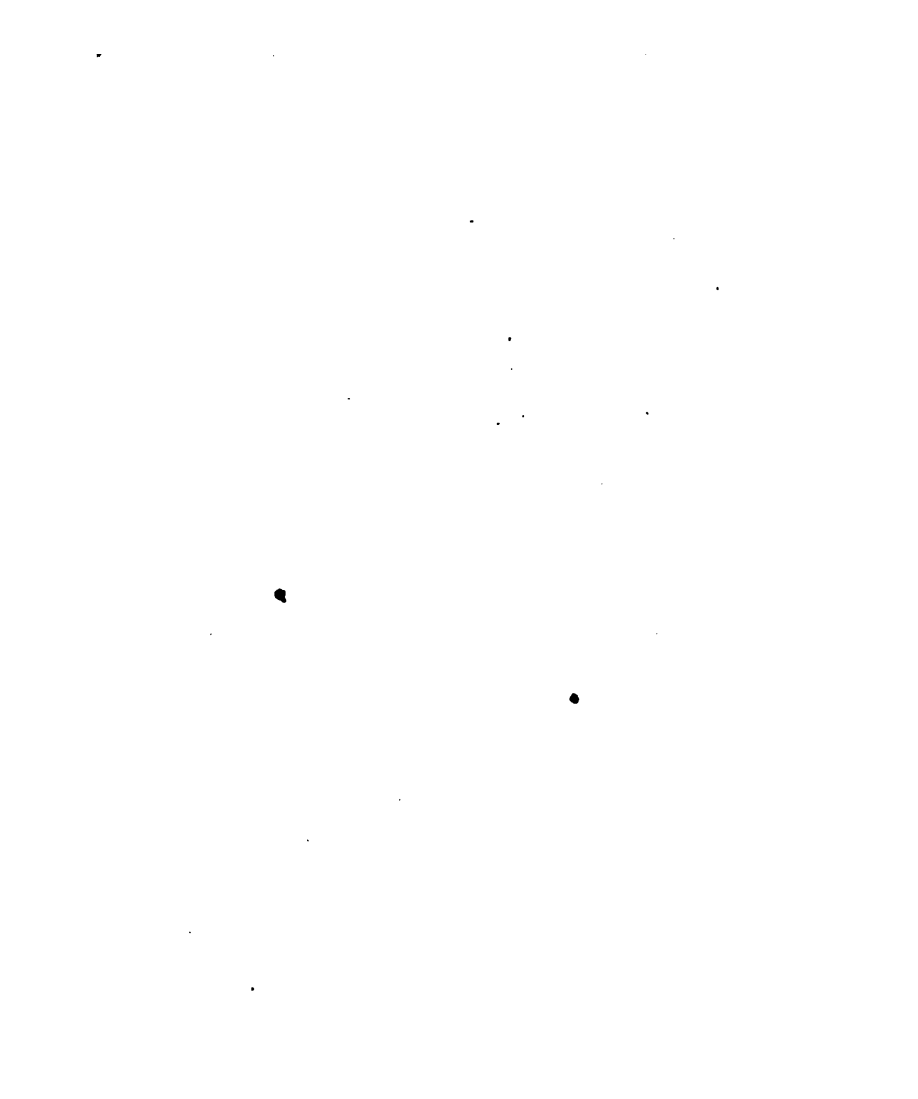




600058836-







HOW TO WRITE

A Good, Legible, and Fluent Hand;

WITH HINTS ON LETTER WRITING.

COMPILED BY

CHARLES W. SMITH,

Author of "Common Blunders Corrected," "Hints on Elocution," &c.

"I once did hold it, as our st. lists do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now
It did me yeoman's service."—*Hamlet*.



LONDON :
WARD AND LOCK, 158, FLEET STREET.

1858.

260. 9. 221.

New and Revised Edition, 18mo, cloth, price 1s., post free for 18 stamps.

HINTS ON ELOCUTION,

Containing an Original and Practical Method of Cultivating the Speaking Voice, and Perfecting the Articulation; with Observations on Pronunciation, Stammering, Defective Speech, Emphasis, Pauses, Action, the Reading of Verse, the Expression of Feeling and Passion, &c.

BY CHARLES W. SMITH,

Professor of Elocution.—(408, Strand.)

"A good selection of observations on the subject from the best authorities."—*Athenæum*.

"We recommend it to those of our readers who are engaged more or less in public speaking."—*Nonconformist*.

"This little tractate will furnish materials for years of reflection on the subject."—*Leader*.

LONDON: WARD AND LOCK, 158, FLEET STREET.



HOW TO WRITE A GOOD HAND.

THE aim of all instruction in writing should be to make the pupil both an able and expert penman, and a good ready writer. The able and expert penman is the man who possesses such command of the pen, that, when he expends the time, he can produce, with elegance and grace, any form which he may desire ; and the good ready writer, on the other hand, is he who, either with or without this command of the pen, can, when his mind is so pre-occupied that he can spare no thought for the forms of the letters, write a plain and legible hand with great rapidity. This accomplishment can only be acquired as the result of habit, or by a sufficient amount of practice in some one style to make that style habitual.

The almost uniform failure of the old system of instruction, which depends solely upon models to be copied, sufficiently proves its inability to produce this result. In fact, although an hour daily, or at least, three times a week, is devoted for several years to writing from copies, few youths of eighteen, upon entering a counting-house or office, can write a good, legible, and fluent hand. Nor is it reasonable to expect that they should, for as few hands are alike in form, size, pliability, &c, it is not possible that all persons should be perfectly, or even moderately, able to imitate a copy written by a hand which may be, and probably is, different in shape and size to that of the pupil's.

The hand partakes of the characteristic features of the whole body. Short, fat, and soft, but well-formed hands are always accompanied with sensitive feelings, often approaching to weakness. Dry, hard, and wiry hands, well-formed, denote a character of an opposite nature. The fine artistic hand is always long and tapering ; and the scientific, matter-of-fact hand, which delights in the prose without caring much for

the poetry of knowledge, is short and square, and may be hard or soft according to firmness and tenacity of purpose.

Thumbs also are particularly expressive. The thumb is the ruler of the hand, and the symbol of power. Large thumbs, and strong, are logical and decisive. Small thumbs and weak, are sensitive and sentimental. Our English word *poltroon* originally meant a thumbless man (*pol-lex trun-catus*), the first syllable in each word being employed, as in numerous other cases, to form one.

Palms also are expressive. Large palms belong to the rude and simple, or labourer's hand, and when they are also thick they indicate vigour and strong passions; and when hard as well as thick, they are expressive of obstinacy, doggedness, and even brutality. A narrow and thin palm is feeble, but it may be refined and highly sensitive both in animal and intellectual qualities.

Now, those who have studied the peculiar penmanship of each hand may, perhaps, have observed that short, thick, round hands, are better adapted for giving roundness to handwriting than lean, long, and slender ones. Ladies' hands are all better adapted than men's for angular writing; and this peculiar mode of writing is prevalent amongst the fair sex. The thicker and stronger the hand, the less likely to excel in this peculiar style. The long tapering fingers and narrow palms take to it with ease. Hence woman's handwriting is in general easily distinguished from that of the other sex.

These facts will show the absurdity of framing one style of writing as a copy for all persons; and also explain some of the principles upon which those who have deeply studied the subject (not *Charlatans*) are able to discover the mental characteristics from an analysis of a stranger's handwriting.

Different professions and classes have each usually a style of handwriting peculiar to themselves, although each individual has also his own peculiar handwriting. Aristocratic and fashionable people generally write a loose, illegible hand, both to equals and inferiors, leaving their meaning almost to be guessed.

In a note from Disraeli, scarcely one word is decipherable, except by supposition. "Following" would pass as readily for "folling," "fulling," or "falling," as for the word meant, only, these words being incapable of giving a meaning to the sentence, the reader is obliged to adopt the only possible meaning—the one meant.

Lord Palmerston has a loose and free hand of this kind in his business notes, but is more particular in details, and therefore more definite in execution than Disraeli's.

Lord Aberdeen's handwriting is most precise and definite, without one sign of haste, imprudence, temper, or passion. It is slow, deliberate, cautious, and prudent, just like the man.

The handwriting of the late Duke of Wellington was very unlike the contemptuous and "gentish" style of the would-be noble and gentle of the illegible school. It was large and forcible, with no decoration, no affectation of mystery or style. It was the simple effort of a simple and active mind to make itself understood. Of late years it became less legible by a contraction or indistinctness of the forms of *n*'s and *m*'s, *o*'s and *r*'s—an *i* without the dot becomes an *o*—and an *r*, and an *o*, and an *n* are almost alike, because half an *n* is made to pass for a whole, and an *n* for an *m*—but the difficulty of reading it is easily surmounted. His letters, according to Dr. Blenkinsop, who professes to have seen hundreds of them, enter "largely, and with the greatest minuteness, into details which a man so occupied would have been supposed either to disregard or leave to the discretion of others. The spot where a guard of honour is to be drawn up is stated to a yard; and even the disposition of a mangle or a plate-chest is not beneath the attention of the noble duke; the one has reference to the calculated distance at which the queen's horses will not be frightened, the other has a thoughtful care for the comfort of some inferior servant—the complete knowledge, by-the-by, of whose ways, tastes, and probable likings forms some amusing episodes in the correspondence. There are few public characters of whom the million have a more false idea. The far-seeing kindness, the anxious consideration for others, and the extensive and never-talked-of charities prove that the *sobriquet* of the 'Iron Duke,' however applicable to his unflinching sense of duty, is a complete misnomer as far as relates to his other characteristics."

Of Lord Brougham's hand, Dr. Blenkinsop remarks, in his memoirs of himself, "It betrays, more than any I am acquainted with, an unconquerable restlessness of impulse and headlong dash. To ordinary mortals, the manuscripts of the noble and learned lord offer nothing but a maze of hieroglyphics; and it is understood that in all Mr. Clowes's extensive printing establishment there is only one man competent to grapple with it, and even he is subject to long fits of despair."

The Royal Family of England have generally written good, clear, and free hands. William IV. wrote a remarkably plain and legible hand; that of George IV., "the finest gentleman in Europe," was showy and fluent. Queen Victoria has an excellent signature. It is easy and graceful, and totally devoid of that mystification with which many have lately contrived to conceal their identity under a false impression of the dignity of the practice. The queen sets an excellent example to those satirized by Shakspeare—

"I once did hold it, as our statists do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now
It did me yeoman's service."—*Hamlet*.

All persons ought to endeavour to acquire a plain, legible handwriting, for nothing is more irksome than to receive a letter, half the contents of which remain a mystery to us, in consequence of our inability to decipher it. Some ladies erroneously suppose it plebeian and common to write well; whereas, on the contrary, everything emanating from a lady should be performed in the most elegant manner possible.

Lawyers' writing is bold, large, and widely lined.

Literary men, who are not poets or orators, but men of research, write close, cramped, and inelegant hands. The bold and careless freedom of Byron's handwriting, compared to the elegant little prettiness of Moore's, reveals very clearly the peculiar qualities of the two poets. The elegant precision of Mrs. Hemans's, and the free but clear and intelligible *abandon* of L. E. L.'s penmanship, are equally characteristic of their mental peculiarities. Professor Wilson the bold and warm-hearted poet's hand is just like himself; but the John would pass for Josiah, and the Wilson for Nelson (§ dots excepted), as readily as for what they were each meant.

The mercantile class in general write very gracefully and legibly. As clerks they do so by constraint, and thus the habit is acquired of a certain facility of execution which characterises the whole profession. When the clerk, however, becomes a partner, the handwriting is apt to degenerate into a pompous imitation of the aristocratic and fashionable style—in which, however, the skilful eye may generally discern some remaining features of that facility and clearness of stroke which particularly distinguish all mercantile writing.

Mechanics write legible but uneasy hands, and many of them even display a certain tremulousness of the fingers peculiar to old persons. This belongs especially to those who are in the habit of using hammers, or very heavy instruments.

For insuring a good, fluent, and rapid handwriting, the reader is recommended to WARD AND LOCK'S MODEL COPY-BOOKS.* They are framed upon a system which obliges the learner from the first to unite beauty and clearness of form with easy and rapid execution. Nothing can be more absurd than to teach the beginner with cramped hand to imitate straight strokes and pot-hooks which there will never be occasion to use, and which all have to be discarded, and, if possible, unlearned, when the ordinary handwriting is assumed for the every-day purposes of life. The design of this course of books is to instruct the learner from the beginning to pass over with freedom correct models of those forms only which form component portions of a perfect commercial handwriting. The performance of the large and free practice necessarily leads to an unconstrained and graceful manner of holding the pen. The object is to unite, in the highest degree, correctness and rapidity.

The following practical hints will be found useful both to parents and teachers who use the above-named MODEL COPY-BOOKS, and also to those persons who, from long habit, have fixed their handwriting, but who, nevertheless, are desirous of correcting its faults, so far as they are able, without going through a complete course of training, for which they may not have either the inclination or time.

METHOD OF PLACING THE PAPER OR COPY-BOOK.—The paper or book should be square with the desk or table; that is, the bottom of the paper should be placed parallel with the front edge of the desk or table.

THE DESK should be sloped in that degree most convenient to the writer's height and sight. It will be impossible for him to write well and fast if constrained.

* The MODEL COPY-BOOKS will be completed in eight books, price threepence each, in foolscap 4to, or sixpence each in post 4to, on superior paper. London: Ward and Lock, 155, Fleet-street.

POSITION.—Sit easily, fronting the desk or table. Turn the left side towards the desk, and the right a little away from it. Rest partly on the seat, and partly upon the left arm, which should rest on the desk or table, so as to leave the right arm perfectly free. The right arm will then rest on the edge of the desk, at about half-way between the wrist and the elbow. Sit nearly erect, but not perpendicular. Throw the shoulders back, but not in a constrained manner. Take care to depress and not to elevate them. Throw the chest easily forward. Some persons sit with one side to the desk ; but this is apt to throw the weight of the body on to one arm, and thus prevent a free movement. The chest should never be allowed to press on or against the edge of the desk. An upright position is not only essential to freedom in writing, but of the greatest importance with respect to the writer's health ; and neglect upon this point is frequently followed by chest disease. All the blood, in the course of its circulation, passes through the lungs, where it undergoes a change, not only essential to health, but also to life. Whenever their function, therefore, is interrupted by debility or disease, the blood is deteriorated, and the whole system suffers ; in fact, the very citadel of life is sapped, and nothing but a restoration of these organs to their natural condition, will effect a return of general health. Indeed, the lungs are of so much importance in the animal economy, that the complete suspension of their office is followed by speedy dissolution.

PENS.—Use good pens. Bad pens make bad writers, waste time, spoil paper, and irritate the temper. Therefore it is not economy to use bad pens, because they are low in price. A bad pen will be a very dear one if, by spoiling your writing and irritating your temper, it should cause you to write a scrawl in careless language upon business of importance. As few hands are alike, the best plan to find which kind of pen best suits your hand and temperament is to purchase several different kinds of pens, and to try each by writing the same words upon the kind of paper which you generally use.

THE PEN-HOLDER.—The above remarks also apply to the pen-holder, which should be suitable in thickness, weight, and length, to the requirements of your hand. Be careful to see that the pen is tightly fastened on, or in the holder, otherwise your writing will not be firm or even.

THE HANDS.—See that your hands are dry, or they will not readily pass over the paper, besides being liable to gather dust, which, adhering to the dampness, will soil the paper. The nails should not be too long, or they will interfere with freedom of movement; at the same time, they should not be too short. It is almost unnecessary to add that no lady or gentleman would sit down to write with dirty hands.

INK.—Use good ink. It is very annoying to attempt to read a letter written with pale ink, especially if the letter be upon important business, and the reader is in an ill-lighted office; or, worse still, if it be a love-letter, and the reader, of course, all impatience. See that the inkstand be in the right place, neither so near to you as to be liable to be upset, nor so far off that you have to alter your position each time you require to dip your pen into it. Take at each dip ink sufficient to fill the pen, without danger of dropping any by a hasty movement. If you take too much ink at a dip, you run the risk of blotting your letter; while, if you do not take sufficient, your writing is apt to become unequal from frequent stopping.

METHOD OF HOLDING THE PEN.—There are various methods of holding the pen, slightly varying from each other, and some writing masters give very particular directions, which are not in any degree important to acquiring a good style of handwriting; indeed, some of these directions tend to impart stiffness rather than freedom. Few persons having hands and fingers of precisely the same shape and size, there must be some variation in the manner of holding the pen, and each person soon finds the method which is most easy for him. But there are two points of importance which should be attended to by all who study to write gracefully and rapidly :—

I. To place the pen square upon the paper; that is, in such a position that if the elevated end of the quill or pen-holder were let down flat upon the paper, it would then be parallel with the side of the sheet. This brings both the points of the pen equally upon the surface of the paper. Otherwise the handwriting will be faulty, and the pen will wear away unequally, causing the writing to become still more faulty as you go on.

II. To hold the pen, without any grasp, lightly between the thumb

and the fore and middle fingers ; that is, just steadying, but not pinching the quill or holder. The pen should be held lightly on the side of the middle finger and of the thumb, near the nail of each, the fore finger being placed on the top, and the pen's point being about three-fourths of an inch from the end of the middle finger.

THE PERFECT USE OF THE PEN requires a combination of two distinct kinds of movement :—

I. The movement of the whole hand and arm, proceeding from the shoulder or elbow, and not requiring any use of the fingers ; and,

II. The light, easy, and rapid use of the thumb and fingers, which are mainly employed in forming all the smaller elements, letters, or words.

The first movement is preliminary to the second, and great facility should be acquired in carrying the pen with readiness and precision to any part of the page. The hand and arm form a vehicle for the fingers and thumb, by which, mainly, the characters and words are formed, and the perfect combination of the two movements is indispensable. If you wish to write easily, gracefully, and for a length of time without fatigue, you must hold the pen lightly without any grasp.

A PENCIL is cleaner and far better to commence to learn writing with than a pen, and the change to a pen is always accomplished with ease.

REGULARITY OF HANDWRITING.—Try to write the whole of what you are about to write equally well and even. Many persons of undisciplined habits of thought and uneven tempers begin evenly and well, but finish the writing carelessly, and often illegibly. Such writers often slope some lines much more than others, make the letters of different sizes, and even give different forms to the same letter ; for instance, using a straight *h* in one word and a looped *h* in another word,—not for facility of writing, as when a looped *d* is used, but from mere carelessness. Such persons should study to give more decision and carefulness to their minds, if they would have their handwriting to show the same qualities. At the same time we should not seek to acquire an unnatural evenness and quakerish uniformity more fitting for a machine than for a man.

Should the pupil write any letters which are frequently imperfect, he should practise specially such imperfect letters.

TO PREVENT LETTERS BEING OPENED.—Few persons are aware how easily and secretly letters can be opened and resealed, and how often the villany is practised by “Grahamite” officials, not only abroad, but at home. We have before us two methods of obtaining a perfect copy of a seal, so that when the seal has been picked off the letter piece by piece the letter can be resealed without the slightest appearance of having been tampered with. By one of the methods an admirable mould can be made from any seal in a few minutes. As to wafers they and adhesive envelopes are very easily opened and refastened.

We do not intend to give these methods, as they might be used for improper purposes. We merely name them in order to show the importance of adopting the following methods of preventing important letters from being opened, especially if to be sent abroad. Observe, that if “Grahamite” officials are determined to read a letter they will do so; for if it cannot be resealed as before, in consequence of the sender having used means to prevent its being tampered with, they will burn it after having read it. Postmen are, perhaps, often unjustly blamed for non-delivery of letters when a higher authority is the cause. We give an illustration; but the object was better than in the notorious “Grahamite” case.

The *Court Journal* gave the following anecdote:—The Princess — had long entertained a desire to captivate the attentions of George IV., and at last succeeded in being closeted several hours with his majesty one forenoon, on which occasion his majesty presented her with a very handsome bracelet. A few days afterwards Lord Liverpool had an audience with the king, when he took a MS. out of his pocket, which he said was the copy of a dispatch the princess had sent to the court of St. Petersburg on the evening after the *ille-a-ille* at Carlton House. This letter contained a most circumstantial account of the interview; and after having read it aloud, Lord Liverpool observed that he considered it his duty to do so, in order to impress upon his majesty the necessity of exercising *caution* in his conversations with *ladies*. The king made no reply, but looked as if he felt the full force of the ministerial reproof. The lady alluded to still occupies a conspicuous position in fashionable society.

I. The operation of opening is rendered more difficult by first closing the letter with a wafer, and stamping it with a common office stamp having cross lines, then sealing it with wax.

II. A correspondent of the *Mechanics' Magazine* says, "If a small hole, half the diameter of the wafer, be first cut out of the paper that covers it, the wax will come in contact with a portion of the wafer, and increase the difficulty, for neither dry heat nor moisture will succeed."

III. By touching the face of the wax impression (as soon as made) with turpentine varnish, mixed with a little linseed oil, a sticky surface will be left, from which a plaster cast cannot be taken.

IV. The very beautiful method of forming the surface of a seal invented by the late Sir John Robinson, secretary to the Royal Society, Edinburgh, viz., dip the seal, after having breathed upon it, in bronze powder; pass the ball of the thumb over the projecting parts of the seal, to remove the metallic powder, leaving it in the intaglio; and instantly apply it to the hot wax. The impression is left, with the projecting parts covered with the bronze, and the effect is very beautiful, when neatly done, and the contrast of colour between the wax and the bronze well chosen. Now when this method is adopted, if a plaster cast is taken of the seal, the bronze will be removed upon it; or if the seal be melted, it will be mixed through its substance; and a subsequent application of bronze from a plaster seal would be scarcely practicable.

V. The following method in use in Prussia (where the post-office is *very curious* in private intelligence) is also effectual:—Punch a hole of about a quarter of an inch in diameter with a hollow punch through a large common wafer; seal the letter with this moistened in the usual way; but before closing, place a drop of Canada balsam in the cavity or hole of the wafer, and press upon it; place the letter in a warm place for two hours, and neither heat nor moisture will open it.

VI. Another method, and probably quite as effectual and more simple than any of the others, would be to secure the envelopes round the edge with a narrow joint made with India rubber dissolved in the most highly rectified caoutchoucine, or in cajiput oil. As soon as this hardens, which it will do in half an hour, no known agent can open the packet without its destruction, or leaving marks of violence. It may be sealed or not in any common way besides, if thought desirable.

HOW THE BLIND MAY WRITE.—*Mr. Prescott's Method of Writing.*
—The *Newark* (New Jersey) *Advertiser* publishes the annexed letter from Mr. Prescott, the great American historian, in which he describes a method by which the blind may write, and communicates an interesting fact in relation to the infirmity, against which he has struggled in the attainment of his great fame in his department :—

“ *Lynn, Mass., July 20, 1856.*

“MY DEAR SIR—

“I am much obliged to you for your work, which you have been so kind as to send me, on ‘Sight and Hearing.’ As far as I can judge—and I have had some experience in regard to troubles connected with the former—it seems to me extremely well suited to the objects for which it was intended. I sincerely hope that the young and inexperienced may profit by the salutary counsels it conveys.

“You ask me to give you some account of the apparatus which I use in writing. It is of a very simple kind, consisting of a frame, the size of a common sheet of letter paper, with brass wires inserted in it to correspond with the number of lines marked. On one side of this frame is pasted a leaf of thin carbonated paper, such as is used to obtain duplicates. Instead of a pen, the writer makes use of a stylus of ivory or agate; the last better, as harder. A tin leaf should be put under the sheet which is to be written on, as the paper would otherwise yield to the pressure of the pen.

“The great difficulty in the way of a blind man’s writing in the usual way arises from his not knowing when the ink is exhausted in his pen, and moreover his lines run into one another. Both difficulties are obviated by this simple writing-case, which enables one to do his work as well in the dark as in the light. Though my trouble is not blindness, but a disorder of the nerve of the eye, the effect, as far as this is concerned, is the same, and I am wholly incapacitated for writing in the ordinary way.

“I should add that it would be more convenient to have this frame bound with leather or morocco, and attached to a portfolio. This is the way with mine. A model, however, is better than any description; and I have frequently had the pleasure of furnishing my writing case, which was made in England many years ago, as a model from

which others have been made here for those who were labouring under an infirmity of the eye.

"With great regard, I remain, dear sir, your obliged and obedient servant,

"WM. H. PRESCOTT.

"J. Henry Clarke, M.D."

WRITING IN CIPHER.—In every ordinary composition or printed document, for every 100 of the letter *z* used, there are 200 of *x*, 400 of *k*, 800 of *b*, 1,500 of *c*, 4,000 each of *i*, *n*, *o*, and *s*, 4,250 of *a*, 4,500 of *t*, and 6,000 of *e*.

A knowledge of this fact affords a key to what seems so mysterious to many—the facility which some persons possess in deciphering secret writing. The least difficult kind of cipher-writing consists in the substitution of arbitrary signs for the letters of the alphabet. When such a writing comes before one, it is only necessary to reflect that the chances are greatly in favour of that sign which occurs most frequently, being the letter *e*; that *t*, *a*, *i*, *n*, *o*, and *s*, are next to be looked for, and so on till the fictitious alphabet is discovered. There are, however, other rules, also founded on the analysis of our language, which greatly facilitate the solution. Thus, *and*, *the*, *of*, &c. occur continually, and these can readily be detected. The discovery even of a single letter, or of a single word, of course assists, so far forth, towards the discovery of others. It is in this way that military despatches, intercepted on the person of a courier, are deciphered, notwithstanding that they have been written in arbitrary signs.

Sometimes, however, in order to increase the difficulty of solution, a phrase is chosen, like "Liberty is the boon of each man," containing as many letters as the alphabet; *l* standing for *a*, *i* for *b*, and so on to the final *n*, which represents *z*. In this case, one letter answers, in the cipher, for several; *e*, for instance, standing indiscriminately for *d*, *l*, and *s*, while *o* stands for *n*, *o*, and *g*. A process of patient analysis, however, will still unravel the mystery. It will not be difficult to discover a few letters; these will show whether the key is a phrase or not, and if it proves to be a phrase, that phrase can be soon guessed. Expert writers in cipher, aware of the process of unravelling cipher-writing, seek to baffle investigation, by omitting the prepositions, by

inventing signs for terminations, and frequently by running words together. Even this sort of writing, difficult as it is to unravel, yields at last, however, to persevering analysis. Sometimes a Latin or French phrase is selected for a key ; sometimes two keys are used in the same composition ; and sometimes the despatch is written in a foreign language. But no cipher or ciphers have yet been invented which permanently defied investigation.

We have often heard people wonder how Champollion deciphered the Egyptian hieroglyphics, or Robinson and others the Assyrian cuneiform character. What we have said of the process of solving cipher-writing, in part answers the questions. The principal difficulty in the way, in the first case, was overcome by the discovery of what was called the Rosetta stone, on which was an ancient Egyptian inscription, in Greek, in phonetic characters, and in hieroglyphics. This afforded a clue, which, faithfully followed out, has led to the greatest discoveries. The solving of the arrow-headed characters of Assyria has proved, however, more difficult. Analysis and analogy are both required for this task, and frequent errors have retarded the progress of investigation. But even the Assyrian inscriptions will be deciphered in time, and their solution, we have no doubt, will throw great light on ancient history.

HINTS ON LETTER-WRITING.

Few persons can write a letter to please themselves, or to satisfy others. But the art is not difficult to acquire. It only needs practice and thought to become a ready writer, although it requires great talents to write letters of the highest order. Every one who is able to converse easily, ought to be able, and, with practice, would be able, to write a good letter, for letters should be written-conversation. Few persons are first-rate conversationists, but most persons of education can converse very much better than they can write. The reason is that they are more natural in speaking than in writing. They utter their thoughts freely in speech ; but strive to write elegantly, and the consequence is, that they write artificially.

Begin your letter with the most important subject, and write all that you have to write upon it before you proceed to the next subject.

By paragraphing each subject, your letter will be better understood, and more easy to refer to. Each paragraph should be commenced at about an inch from the left edge of the paper as you face it.

"We must never offend against grammar; nor make use of words, which are not really words. This is not all; for not to speak ill, is not sufficient; we must speak well. Vulgarism in language is a distinguishing characteristic of bad company, and a bad education."—**LORD CHESTERFIELD.**

Avoid using unmeaning or vulgar phrases, as "You know," "You see," "So you see," &c. But do not strive to write "fine" language. Write good, strong, expressive English, such as you will find in Shakspeare and the best writers. Many persons affect grandiloquent language, ponderous, but poor. With them everything is *splendid*, *superb*, *delicious*, &c.

LAVATER says, "Learn the value of a man's words and expressions, and you know him. Each man has a measure of his own for everything. This he offers you, inadvertently, in his words. He who has a superlative for everything, wants a measure for the great or small."

CAPITAL LETTERS are required for the *first* word of every sentence, answer to a question, example, quotation, and verse (line) of poetry; for every proper name, that is, the name of a person, place, &c., as Homer, Great Britain; for common nouns personified, as "Hail, holy Light!" for the pronoun *I* and interjection *O*; for the appellations of the Deity, as Almighty, Most High, &c.; for adjectives derived from the places and names of persons, as English, French, Shaksperian, &c.; and for abbreviations, as M.P.

The pauses in speaking and the points in writing, are often at variance; pauses belonging to the delivery of a sentence, and points to its grammatical construction. (See **SMITH'S** "Hints on Elocution," advertised on page 2 of this book.) It is impossible to give precise rules for punctuation. The best authors differ materially in their practice. Good sense and consideration are more important than any mechanical rules. The best plan is to point in such a manner as to make the meaning clear, and to use too many points, rather than too few.

Remember that putting words upon paper is a very different affair from uttering the same words, inasmuch as words spoken may be forgotten, or their precise meaning disputed or denied ; while a letter written remains indelible and unalterable. When you put your hand to an assertion or an opinion, it becomes your own, and you are held answerable for it. For these reasons, you ought to use great caution in writing, even to your dearest friend, anything you should afterwards hesitate to acknowledge. To request your correspondent to burn a letter, is a plain confession that you have written something of which you are ashamed, or that you are afraid of its being known ; and, perhaps, the very circumstance of the request being made will induce the receiver to preserve the letter.

You should not forget that it is possible for your dearest friend to become your bitterest enemy, and equally so for your bitterest enemy to wish to be reconciled to you. Therefore, write with warm but not foolish confidence to the friend, and with dignity instead of haughtiness to your enemy.

Use good paper. See that it is clean. Fold your letter neatly. These apparent trifles should be attended to, as many persons judge of a writer's character and habits by the appearance of his letter.

Do not use a wafer to fasten a letter to a superior. Either use an adhesive envelope, or seal your letter. Plain red wax is the most gentlemanly kind to use. Ladies may use fancy coloured wax.

Never send a letter to anyone without affixing a postage stamp in the upper right hand corner, or paying the postage. In the latter case, write *paid* in the place of the postage stamp. Do not write *pre-paid*. *Pre-paid* is an absurd word, for that which is paid for before delivery must be pre-paid.

When you write to a person who is not bound to send an answer, and you wish for a reply, inclose a directed and stamped envelope.

FORMS OF ADDRESS FOR LETTERS.

THE QUEEN.

Commence.—Madam. Or, May it please your Majesty. Or, Most Gracious Sovereign.

Conclude.—I am, Madam, your Majesty's most faithful and most devoted subject.

Instead of the words *you* and *yours* use throughout the letter *your Majesty* and *your Majesty's*.

Superscription.—To the Queen's Most Excellent Majesty.

PRINCE ALBERT.

Com.—Sir. Or, May it please your Royal Highness.

Con.—I remain, with the highest respect, Sir, your Royal Highness's most humble and devoted servant.

Sup.—To his Royal Highness the Prince Consort.

PRINCE OF WALES.

Com.—Sir. Or, May it please your Royal Highness.

Con.—With the greatest respect, your Royal Highness's most dutiful and devoted servant.

Sup.—To his Royal Highness the Prince of Wales.

PRINCES AND PRINCESSES ROYAL.

These are the Sons, Daughters, Brothers, Uncles, and Aunts of the Sovereign; and, as such, styled *Royal*.

Com.—Sir. Or, May it please your Royal Highness.

Con.—With the greatest respect, Sir, your Royal Highness's most dutiful and most obedient servant.

Sup.—To his Royal Highness the Duke of Cambridge.

PRINCESS.

Com.—Madam. Or, May it please your Royal Highness.

Con.—Your Royal Highness's most obedient and devoted servant.

Sup.—To her Royal Highness the Princess Alice.

Instead of *you* and *yours*, say *your Royal Highness* and *your Royal Highness's*.

DUKE.

Com.—My Lord Duke.

Con.—I have the honour to be, my Lord Duke, your Grace's most devoted and obedient servant.

Sup.—To his Grace the Duke of Wellington.

The *eldest sons* of Dukes are usually distinguished by the father's second title, whether it be *Marquis* or *Earl*. The *younger sons* of Dukes and Marquises are styled *Lords* immediately preceding their Christian names. The same title is attached to the *eldest sons* of Earls; but the *younger sons* and *all the sons* of Viscounts and Barons are only *Honourables*.

The daughters of Dukes, Marquises, and Earls are all *Ladies*, and have *Right Honourable* prefixed to their names, whether single or married. Those of Viscounts and Barons are only *Honourable* in a similar case.

DUCHESS.

Com.—Madam.

Con.—I have the honour to be, Madam, your Grace's most obedient and humble servant.

Sup.—To her Grace the Duchess of Manchester.

Throughout the letter say *your Grace* and *your Grace's*, instead of *you* and *yours*.

MARQUIS.

Com.—My Lord Marquis.

Con.—I have the honour to be, my Lord Marquis, your Lordship's most devoted and very humble servant.

Sup.—To the most Noble the Marquis of Normanby.

MARCHIONESS.

Com.—My Lady.

Con.—I have the honour to be, Madam, your Ladyship's humble and devoted servant.

Sup.—To the most Noble the Marchioness of Lansdowne.

A rightful Marquis is addressed *Most Noble*, and a courtesy Marquis *Most Honourable*.

EARLS, VISCOUNTS, AND BARONS.

Com.—My Lord.

Con.—I have the honour to be, my Lord, your Lordship's most obedient, humble servant.

Sup.—To the Right Honourable the Earl of Derby.

To the Right Honourable Viscount Palmerston.

To the Right Honourable Lord Brougham.

The proper method is, when the title originates in the name of a **TOWN** OF PLACE, to say *The Marquis of Exeter*; if from a **FAMILY**, *The Earl Nelson*.

COUNTESSSES, VISCOUNTESSES, AND BARONESSSES.

Com.—Madam.

Con.—I have the honour to be, Madam, your Ladyship's humble and obedient servant.

Sup.—To the Right Honourable the Countess of Derby.

To the Right Honourable the Viscountess Palmerston.

To the Right Honourable Lady Brougham.

In each of the above, instead of the words *you* and *yours*, always use throughout the letter *your Lordship* and *your Lordship's*; or *your Ladyship* and *your Ladyship's*.

BARONETS AND KNIGHTS.

Com.—Sir.

Con.—Your humble servant.

Sup.—Sir John Pakington, Bart.

Sir William Cubitt.

The title of *Knight* is never added to a superscription, unless in formal deeds. When addressed *familiarly* in a letter, the words *Dear Sir John* are generally used instead of *Sir*.

WIVES OF BARONETS AND KNIGHTS.

Com.—Madam.

Con.—Your Ladyship's humble and devoted servant.

Sup.—Lady Pakington—Lady Cubitt.

ARCHBISHOPS.

Com.—My Lord Archbishop.

Con.—Your Grace's obedient and very humble servant.

Sup.—To his Grace the Lord Archbishop of Canterbury.

BISHOPS.

Com.—My Lord Bishop.

Con.—Your Lordship's very humble servant.

Sup.—To the Right Reverend the Lord Bishop of London.

The wives of Archbishops and Bishops acquire no title or rank beyond *Mrs.*, unless they possess it either in their own right, or through their husband, independent of the Church.

Com.—Madam.

Con. Your [Ladyship's, if having that title in her own right, or by courtesy, as the daughter of a Duke, Marquis, or Earl] most obedient, humble servant.

Sup.—To Mrs. Tait, St. James's Square.

Sup.—*Deans.*—To the Very Rev. the Dean of Canterbury.

Archdeacons.—To the Venerable the Archdeacon Hare.

Doctors of Divinity.—To the Rev. J. Jelf, D.D.

Privy Counsellors are all *Right Honourable*.

Governors of Colonies are *His Excellency*.

Ambassadors also have *Excellency* prefixed to their other titles.

Com.—My Lord.

Con.—Your Excellency's most obedient, humble servant.

Sup.—To his Excellency Lord Viscount Stratford de Redcliffe, Her Britannic Majesty's Ambassador Extraordinary to the Sublime Ottoman Porte.

The wives of English Ambassadors have also the prefix of *Excellency* attached to their other titles, if they possess any; and this phrase is used in epistolary conclusion as superior to all others. Wives of Envoys are usually addressed in the same manner, although not entitled to it.

Com.—Madam.

Con.—Your *Excellency's* most humble and obedient servant.

Sup.—To her *Excellency* the Right Honourable the Countess of Westmoreland.

THE PARLIAMENT.

Sup.—To the Right Honourable the Lords Spiritual and Temporal in Parliament assembled.

Com.—My Lords. Or, May it please your Lordships.

Sup.—To the Right Honourable the Knights, Citizens, and Burgesses in Parliament assembled.

Com.—Gentlemen. Or, May it please your Honours.

Sup.—To the Right Honourable Evelyn Denison, Speaker, &c.

Com.—Sir.

To the Right Hon. Lord Chelmsford, Lord High Chancellor.

To the Right Hon. Lord Campbell, Lord Chief Justice of the Queen's Bench.

To the Right Hon. Sir Frederick Pollock, Lord Chief Baron of the Court of Exchequer.

To the Right Hon. Lord Langdale, Master of the Rolls.

To the Honourable Mr. Baron Channel.

To the Honourable Mr. Justice Willes.

The wives of Barons and Judges of all grades derive no higher rank from their husbands than the wives of Knights, and take precedence accordingly. Example :—

Com.—Madam.

Con.—Your Ladyship's obedient, humble servant.

Sup.—To Lady Channel.

To the Right Hon. the Lords Commissioners of Her Majesty's Treasury.

To the Right Hon. the Lords Commissioners of the Admiralty for executing the office of Lord High Admiral.

To the Commissioners for Victualling her Majesty's Navy.

To the Commissioners of her Majesty's Customs.

To the Commissioners of Excise.

To the Commissioners of Taxes.

To the Commissioners of Stamps.

To the Governor, Deputy Governor, and Court of Directors of the Bank of England.

To the Right Honourable the Lord Mayor of London.

To the Right Honourable the Lady Mayoress.

Com.—My Lord. Or, Madam.

Con.—Your Lordship's [Ladyship's] very humble servant.

ADMIRALS, CAPTAINS, AND LIEUTENANTS OF THE NAVY.

Com. & Con.—Sir. Or, My Lord.

Sup.—To the Right Hon. Lord Exmouth, Admiral of the Blue.

To Captain the Right Hon. Lord Adolphus Fitzclarence, R.N.

Or,

To Sir Philip Broke, Bart., Commander H.M.S. *Shannon*.

To Charles Jones, Esq., Lieutenant H.M.S. *Dreadnought*.

GENERALS, CAPTAINS, AND LIEUTENANTS OF THE ARMY.

Com. & Con.—Sir. Or, My Lord.

Sup.—To the Right Honourable Lord Gough, G.C.B.

To Captain John Thornton, of H.M. —th Regiment.

No rank under that of Captain in the military service, or Commander in the Navy, should be specified on the superscription. Subaltern officers should be addressed, *James Macdonald, Esq., 42nd Regiment*; *Horatio Archbold, Esq., Her Majesty's Ship Undaunted*.

ESQUIRES.

Persons legally entitled to this rank may be classed as follows :—

All eldest sons of the younger sons of Peers, and their eldest sons in perpetual succession.

All eldest sons of Knights, and their eldest sons in perpetual succession.

The sons of Baronets.

Justices of the Peace, by virtue of their office.

The Esquires of a Knight of the Bath, each of whom constitutes three at his installation.

All who are so styled *by the Queen* in their *commissions* and *appointments*, such as Captains in the Army, whose *commissions* are signed *by the Queen, &c.* However, as Barristers have long assumed this title, though their claim is unfounded, and it is now freely granted to every man of honour and respectability, it may safely be allowed that the rank is at length completely *swamped in courtesy*. It has been lately thought, however, more respectful, to those who

are generally deemed worthy of particular consideration, to address them in the following grades of distinction :—

To John Bright, Esquire, M.P.

To John M. Mowbray, Esq., of Hartwood.

To Hugh James Rollo, Esq.

The wives of Esquires, or of eminent Merchants and Tradesmen, are addressed in the same manner. Example :—

Mrs. Stanley—MADAM.

The eldest son or daughter—*Mr. John Stanley*—*Miss Stanley*.

While the younger daughters are, *Miss Helen Stanley*, or *Miss Emma Stanley*.

Wives, in large family connexions, where there are several of the same surname, are not distinguished by their own Christian names, but by those of their husbands, as *Mrs. George Johnson*.

I am is used when addressing a person for the first time ; *I remain*, when subsequently addressing the same person. Or, *I have the honour to be*, or *to remain*, &c., may always with propriety be used by an inferior addressing a superior.

The words *faithful*, *devoted*, *dutiful*, *obedient*, *humble*, *obliged*, &c., prefixed to the word *servant*, may be selected according as they are best suited to circumstances.

In the familiar style, *Yours respectfully*, *Yours truly*, &c., are now generally adopted.

Whenever a doubt is entertained of the rank or title of the person addressed, it will be best to err on the safer side, and adopt the higher rank.

1

2

3

4

5

6

7

8

9

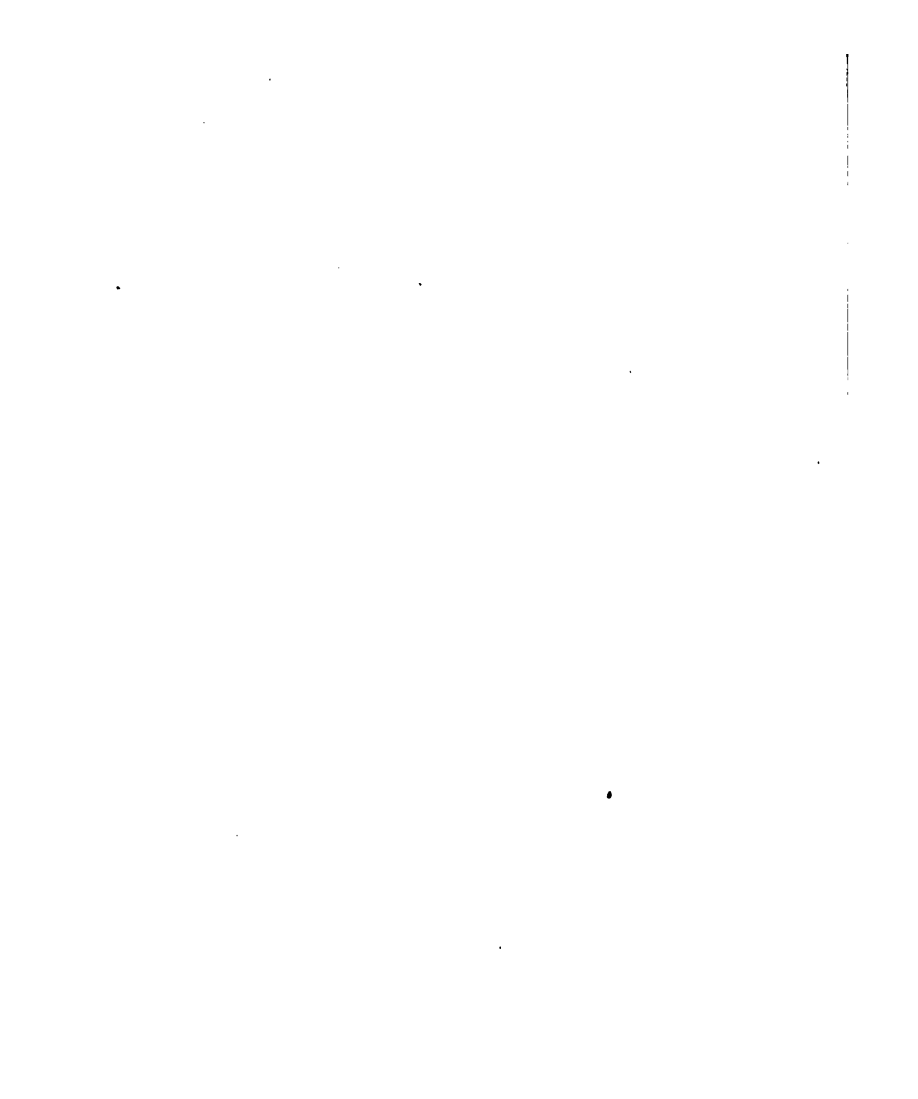






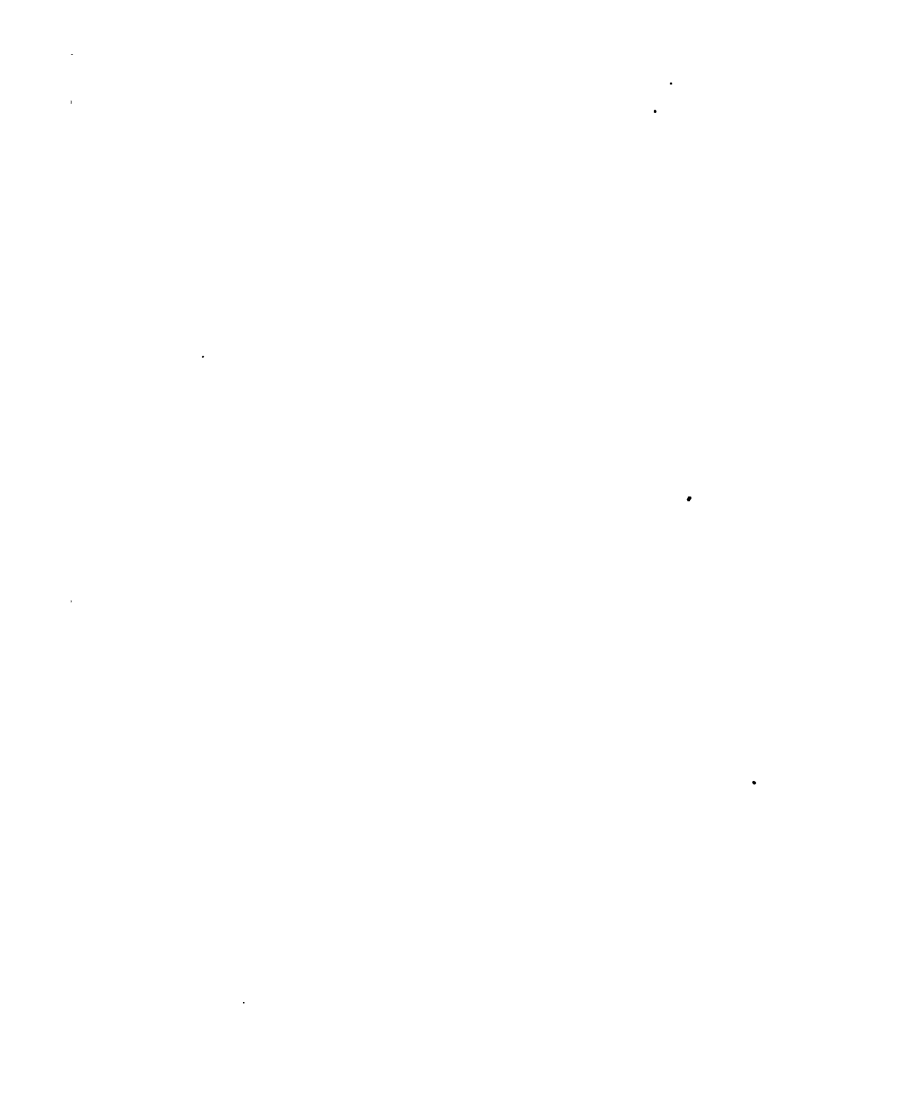


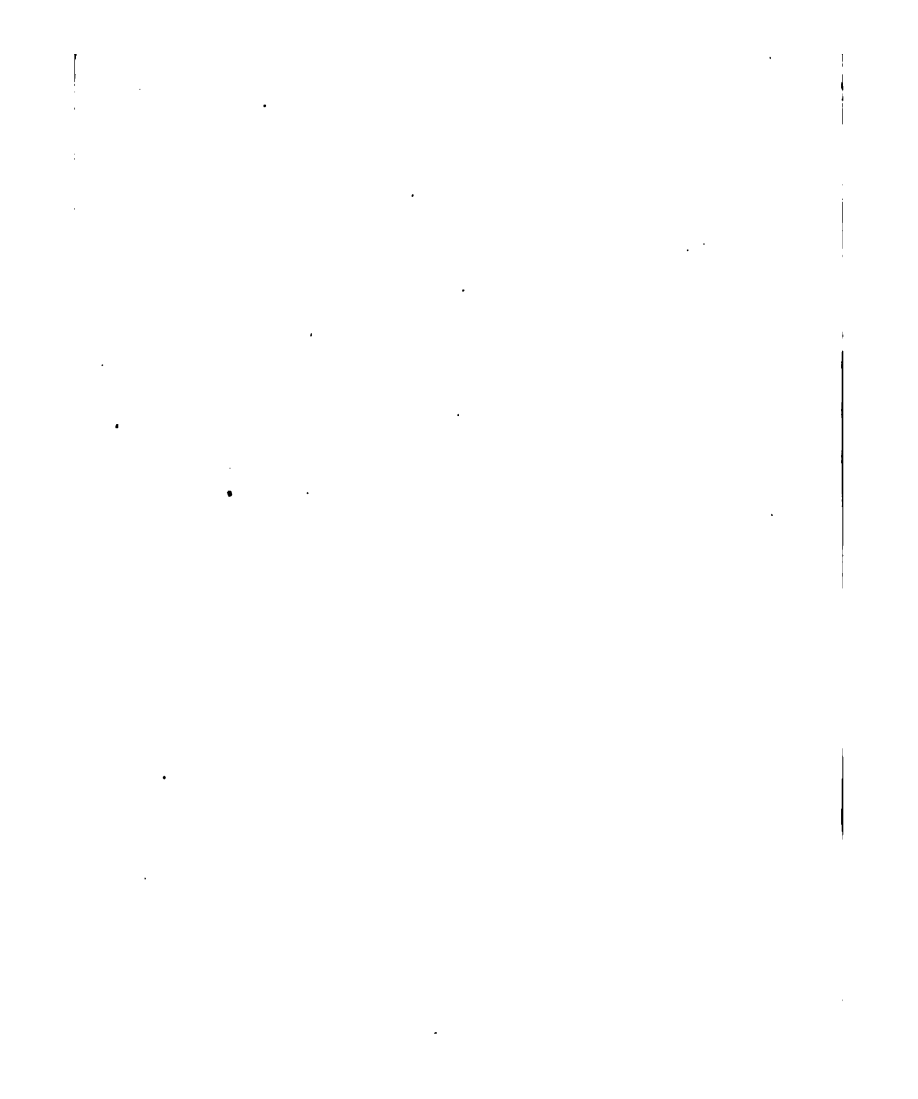


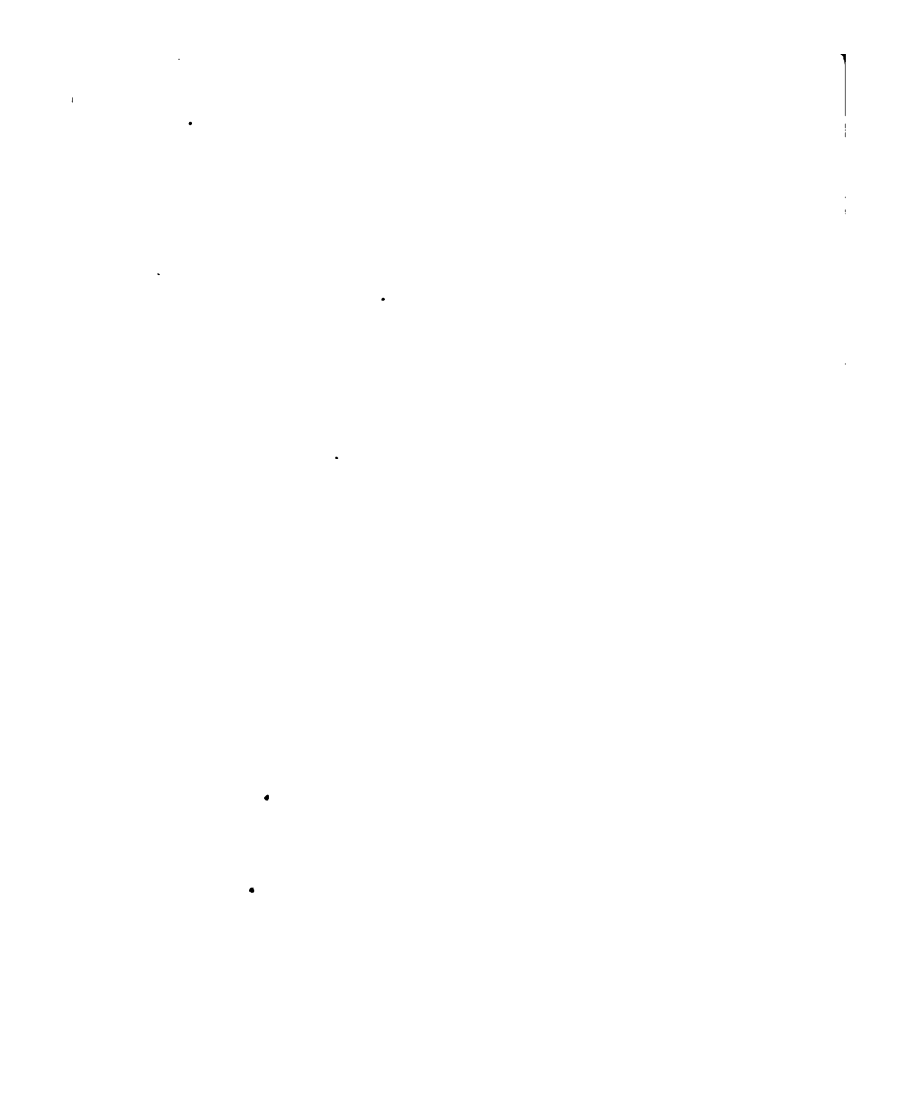


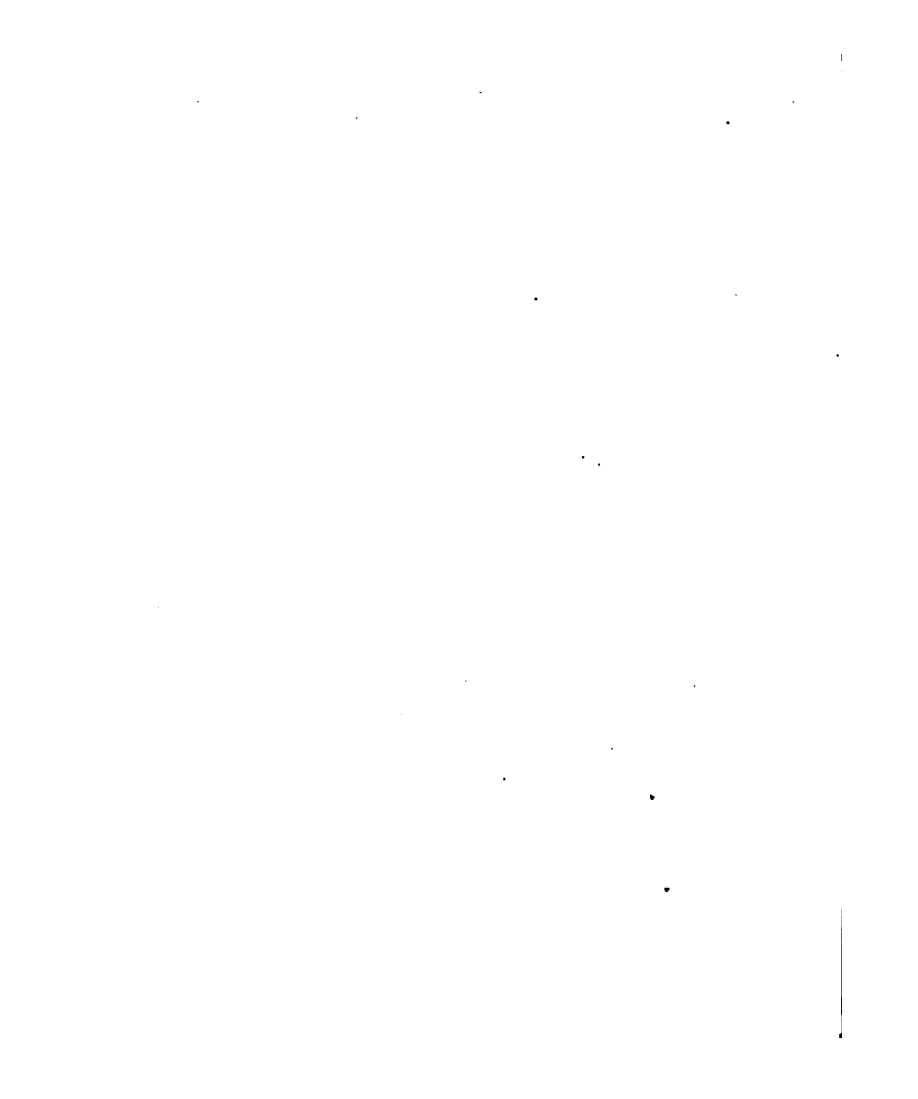






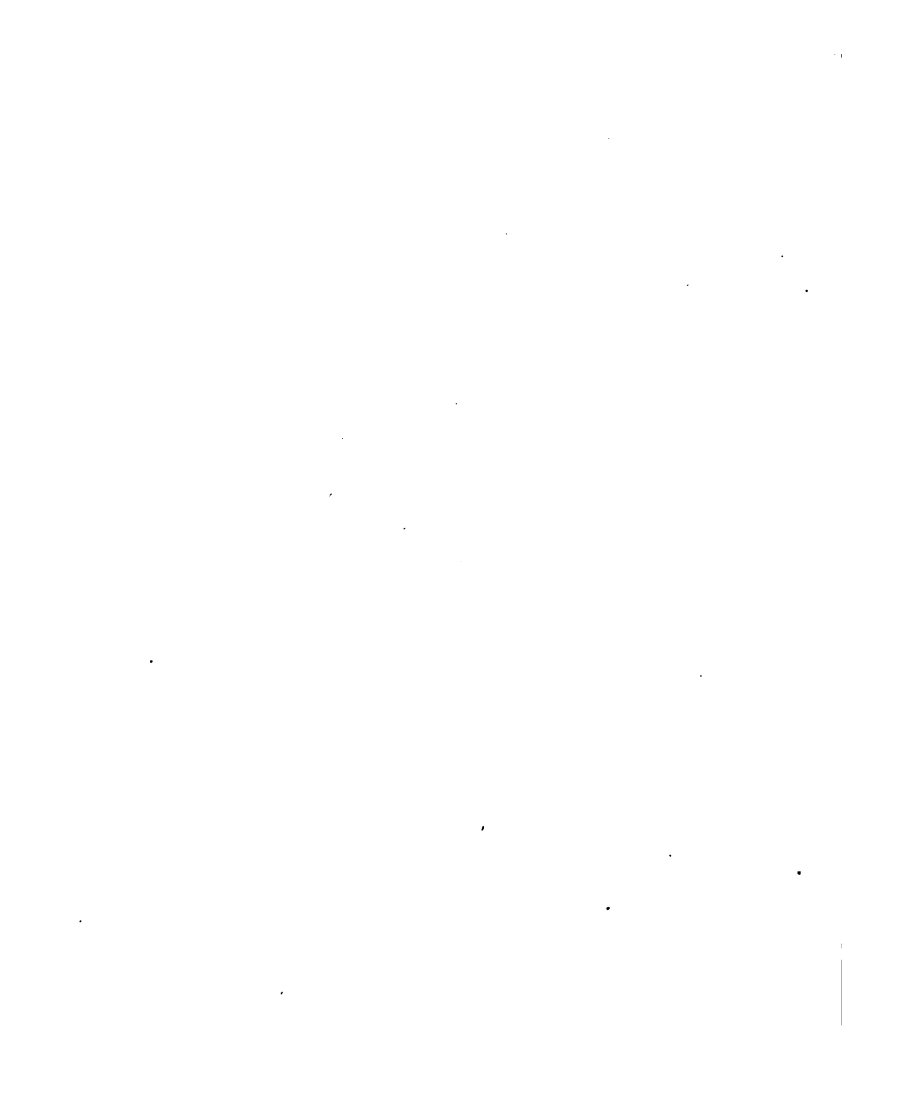












1

2

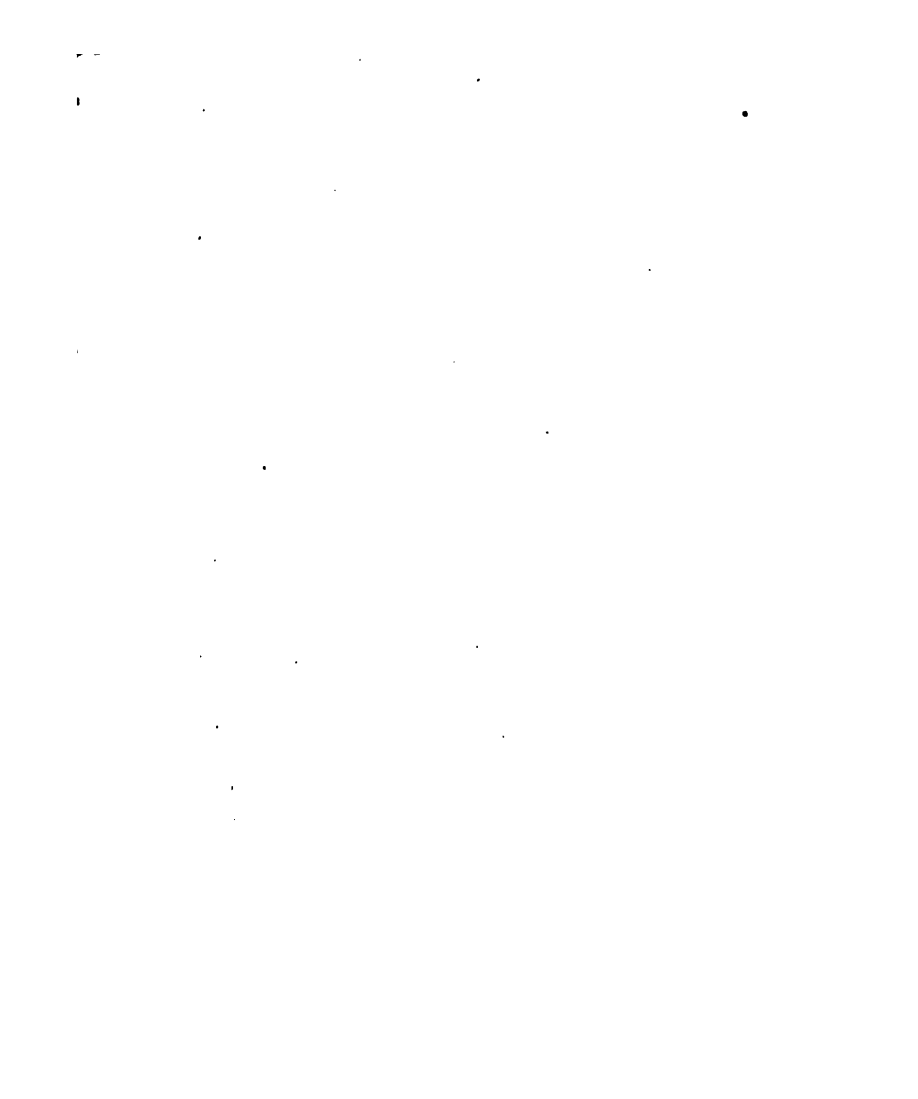
3

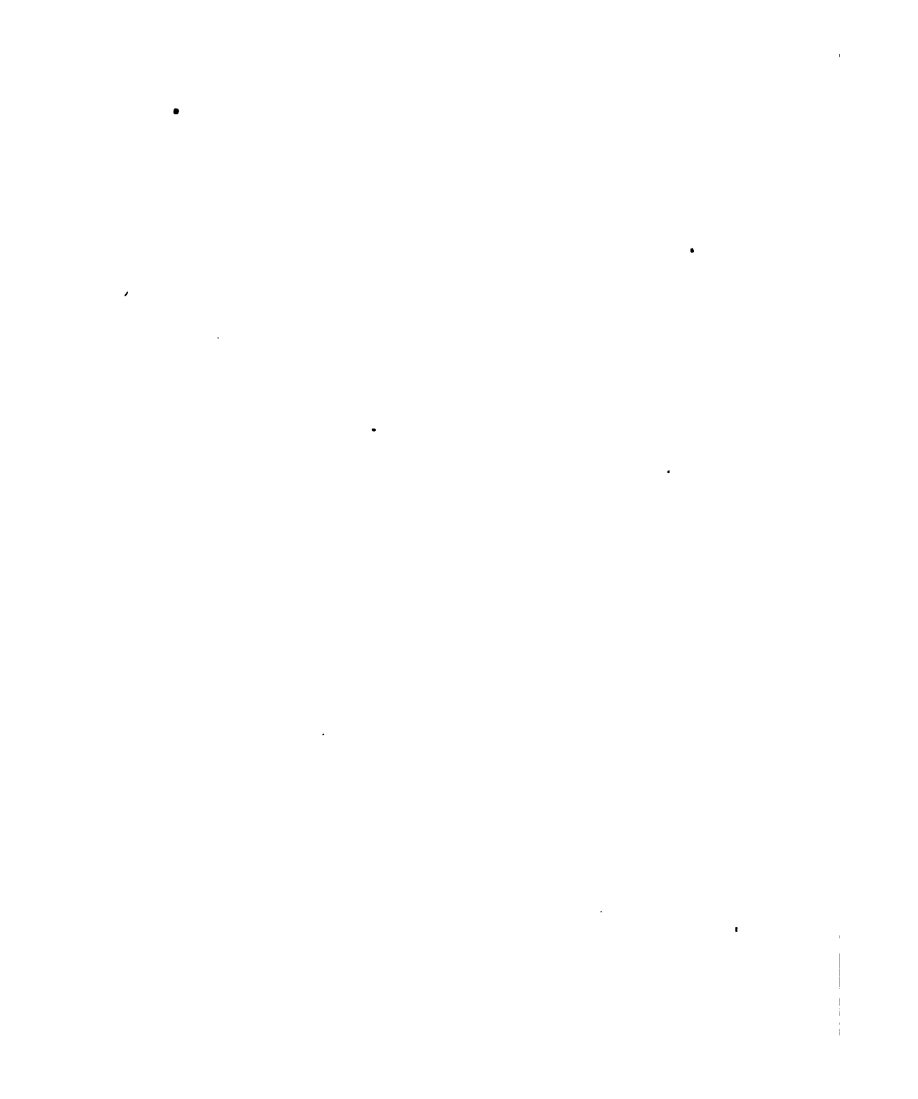
4

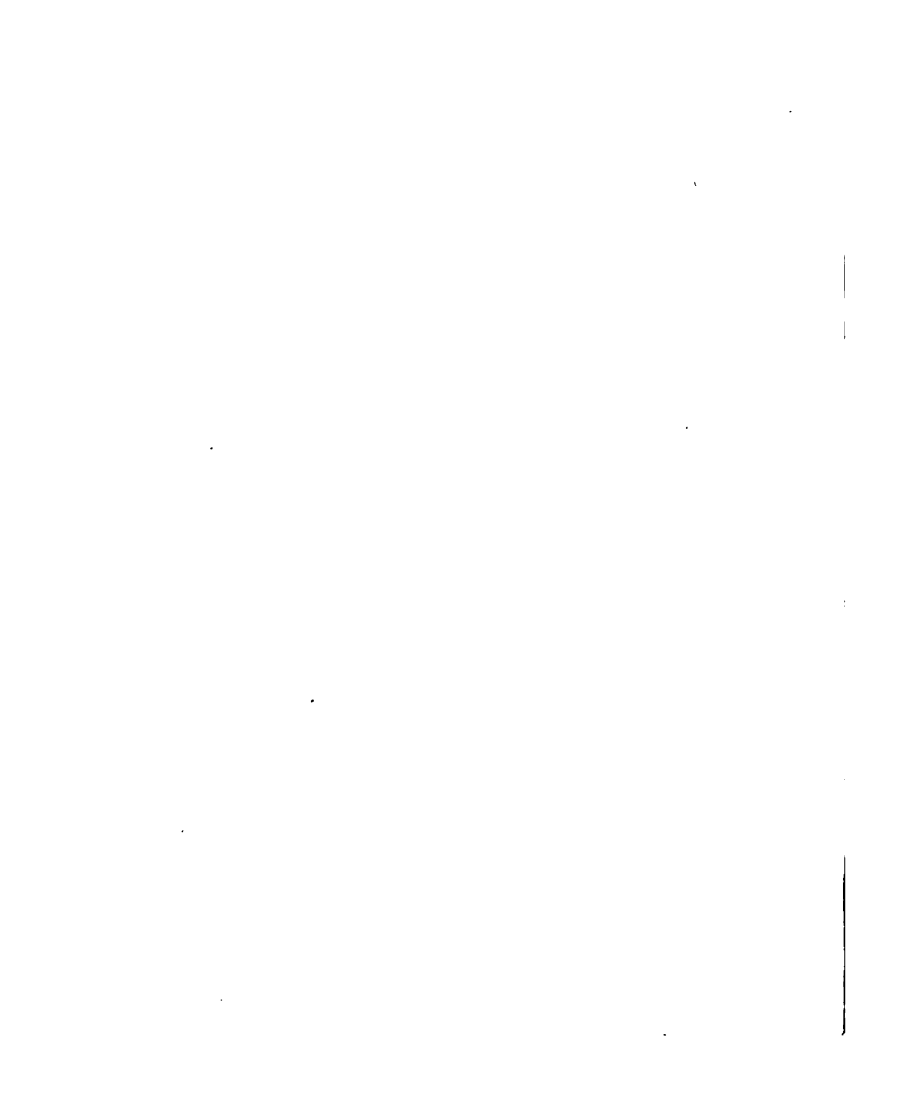
5















•

•

•

•

•

•

•

•

•

•

7

